

G. C. Bateman

# AIDS TO MODERN LANGUAGE TEACHING

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SECOND EDITION

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(Devices for use in French classes)

G. C. BATEMAN

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## FOREWORD

THIS booklet is intended as a revision and as an amplification of the publication entitled *Aids to Modern Language Teaching*, which appeared in 1925. In that work the organization and method of teaching in schools was set out, without any discussion, to present various ways of dealing with class-work in French, that language being used as an example though the methods could, in the main, be applied to the teaching of other modern languages.

Now, after more than thirty years of further teaching and observing of teaching in many schools and countries, the writer wishes to compile a collection of information on methods, classified under various headings, which can be used by instructors as a source-book, one from which they can take ideas to add to their own and so vary the presentation of the French work. To make the booklet as comprehensive as possible a questionnaire was circulated in England asking for methods used by some of those who teach French so that as many varieties as possible could be included in this collection of useful "tricks of the trade". Those who have been kind enough to help are named in the list of contributors. The many correspondents who have so kindly given their suggestions, which have involved them in a great deal of work, are again thanked for their valuable help. The writer feels that the mere mention of their names and schools in no wise records sufficiently the thanks which are due to them for the time they have given to correspondence and to interviews when he had the pleasure of meeting some of them in their schools. The work was made possible by a grant from the University of Bristol and by the clerical and advisory help so willingly given by the staff of the Institute of Education of that University.



Before proceeding to the detailed classification of methods it is first advisable to state, in the briefest possible way, the aims of the language course and then to examine the means to be taken to achieve these aims.

The aim in teaching a modern language is to enable the pupil to understand, to speak, read, and write, the language with a certain degree of fluency at the end of the school course of six or seven years. Some knowledge of the customs and institutions of the people of the country should also be acquired.

None of these aims should be separated one from the other and each must have its fair share of exercise in the orderly progression through the various stages and years of the work in class. Some slight subdivision of these aims and the methods of achieving them are set out below:

UNDERSTANDING. By listening.

SPEAKING

- (a) by speech training.
- (b) by reading aloud.
- (c) by conversation.
- (d) by learning by heart.
- (e) by singing.

READING

- (a) by reading texts explained by the Instructor.
- (b) by extensive silent reading (unconscious assimilation) of material within the grasp of the pupil at *every stage* of the work.

WRITING

- (a) by copying correct French.
- (b) by copying correct French sentences in which one or two words have to be added or changed by the pupil.
- (c) by original work such as:
  - dictations,
  - free compositions,
  - translations.

## ORGANIZATION

A suitable organization for modern language classes is needed just as much as for chemistry or for art, and school authorities in many countries have given special thought and attention to the following points which were discussed in the original publication.

- (a) the arrangement of the classroom.
- (b) the size and grading of classes.
- (c) the frequency of lessons.
- (d) the length of lessons.
- (e) the division of each lesson into varied types of work.
- (f) the control of the programme of work.
- (g) the preparation of work by the pupils.
- (h) the marking of work.
- (i) the examining of work.

## THE COURSE

There should be a definite course arranged for the pupils to complete at a reasonable speed. The course should have in use books which conform to the aims previously set out. For at least the first two or three years of the language course these books are the backbone of the system and cannot be taken at a canter. Where classes are graded, the slower workers should be allowed to cover the course at their own speed.

Easy readers should be used as soon as possible for silent reading in class. This type of work gives the pupils a sense of achievement which is not always produced by the ordinary class-work. Later on, when the actual course books are completed, the mainstay of the work will normally be a reader, and the following work:

- (a) a reading book which is explained in class by the pupils and the Instructor.



- (b) a number of books for private reading. (Every group of five pupils should have a different text so that exchanges within the class can be made.)

In conclusion, the compiler wishes to state emphatically, in a final exculpatory note, that this collection of "Aids" is intended primarily as a book to dip into; that the methods mentioned may suit some people but may not meet the requirements of other Instructors. It is not therefore necessary to conclude that all the various devices are to be recommended, but many may certainly be given a trial to see that even if they do not suit the Instructor they may in reality suit the class.

*Saint-Brieuc,*  
1959

G. C. B.

"What then is this talisman, this Columbus's egg, this simple magic and magic simplicity, this Aladdin's lamp which is to whisk everything into place and to create half a life-time for all? Articulation! Nothing more than a rigid, absolute, unfailing exacting of articulate speech, and the pronouncing the final syllable of each word firmly, distinctly and unmistakably".

EDWARD THRING

## I. PHONETIC WORK

SO often the word "Phonetics" conjures up visions of acrimonious discussions and wordy fights between Instructors of Languages in the Battle of the Symbols. Whether the symbols of the I.P.A. be used or whether some other system be utilized, everyone will agree that a badly pronounced foreign language is a poor result for some years of language learning in school and that it makes work in upper and advanced classes impossible if the correction of elementary mistakes of pronunciation has to be done at that stage.

Correct pronunciation must be assured at the outset, and it can be taught to beginners with or without the use of symbols. But a definite time must be devoted to this work intensively and throughout the course and at almost every lesson sound drills must be repeated for a few minutes. This exercise is really like the work of a piano-tuner bringing the foreign sounds up to concert-pitch before the normal French class is commenced.

Most Instructors who have taught phonetics by means of the I.P.A. symbols will concede that for this type of work it is advisable to make use of the symbols for a whole year, to use a text-book printed in phonetic symbols, to make all the work oral. At the beginning of the second year the same work can be reviewed in normal French spelling. This method, despite the critics, does not muddle the pupils and does not prove a waste of time.

If, however, through fear of waste of time or on account of genuine convictions on the part of the anti-symbols Instructors, it is considered better to use normal French spelling from the start, the method can be stated in very simple terms. Do not invent symbols or signs of your own. Merely make use of the numbers which are associated with the French Phonetic Symbols of the I.P.A., teach the recognition of sounds by numbers and afterwards set out the French spelling rules under these numbers. Let the pupils collect words from their French reading to put in the correct place against the spelling and use these lists as sound drills for practice in class as tuning-up exercises.

There is an additional advantage in this system because, by using the numbers, it is easy for advanced students to make use of the phonetic pronunciation in their dictionaries, which is so often marked in the symbols of the I.P.A., by giving them the corresponding symbols and numbers.

The writer has used both the above methods for more than twenty years each and has found that there is little to choose between them. Some classes revel in the I.P.A. symbols and in the perfection that can be obtained from a pure phonetic course, with the many interesting teaching devices that can be introduced when the symbols are used.

(1) If the I.P.A. symbols are used it is advisable to keep yellow chalk for all symbols and green for nasal sounds.

(2) Some Instructors prefer even more differentiation by means of coloured chalk and use:

Red for 1, 2, 3, 4. Lips rounded. Nasals 13.

Green for 5, 6, 7, 8. Lips spread. 14, 15.

Blue for 9, 10, 11, 12. 16.

(3) Occasionally, in order to practise clarity, pupils stand in the furthest corner of the room and must make clear sounds audible to all.



(4) A page in an exercise book, with the symbols or normal spelling written down, can be made the basis of a collection of words used during the first year, and will help to impress on the pupils the various combinations of letters to form the spelling of each sound.

(5) The traditional spelling of the various vowel sounds with their numbers is set out below:

*Vowel Sound No. 1.* (Corners of lips stretched)

The letters i, î, ui, y.

*Vowel Sound No. 2.* (Corners slightly stretched)

The letters é (acute)  
e followed by a final mute consonant other than "t" (except "et").  
er, ai, ez, in verbal terminations.

*Vowel Sound No. 3.* (Half open—corners slightly stretched)

The letters è (grave), ê (circumflex).  
e, ai, ei, in closed syllables.

Terminations:

-et, -ect, -aid, -ais, -ait, -aient, -ai, -ay,  
-aie, -aye.

Verbal terminations:

ayer, eyer, eiller.

*Vowel Sound No. 4.* (Open sound from front of tongue)

The letters a, (o)i, amn, emm, ann, enn.

*Vowel Sound No. 5.* (Mouth wide open—corners slightly rounded)

â (circumflex), roi.

Terminations:

-as, -ase, -ation, -assion, -azon, -aille,  
-(o)ie.

Verbal terminations:

âmes, âtes, ât = No. 4.

*Vowel Sound No. 6.* (Corners rounded—forward—half-open)  
 The letters ô where not pronounced under No. 7.  
 au followed by "r".

*Vowel Sound No. 7.* (Lips forward—rounded—closed)  
 Whenever the sound is final  
 The letters ô (circumflex).  
 âô (circumflex).  
 au, eau.  
 Termination:  
 -ose.

*Vowel Sound No. 8.* (Lips pushed forward—rounded—closed)  
 The letters ou, où (grave), ôû (circumflex).

*Vowel Sound No. 9.* (Lips almost as rounded as for No. 8)  
 The letters u, û (circumflex).

*Vowel Sound No. 10.* (Lips almost as rounded as for No. 7)  
 In final positions the letters eu, eue, eux.  
 The letters eû (circumflex).

Terminations:

-euse, -eute, -eude.

Words:

œufs, bœufs, nœud, pleut, meule,  
 jeudi, feutre, neutre.

*Vowel Sound No. 11.*

The letters

eu when not pronounced as No. 10  
 sound.

*Vowel Sound No. 12.*

The letter

e.

*Vowel Sound No. 13.* (Nasal—half-open—corners stretched)

The letters

in, im, yn, ym.

ain, aim, ein, eim.

sometimes

en.



*Vowel Sound No. 14.* (Nasal—open—slightly rounded.)

The letters                      an, am, en, em.

*Vowel Sound No. 15.* (Nasal—lips forward—rounded—closed)

The letters                      on, om.

*Vowel Sound No. 16.* (Nasal—half-open)

The letters                      un, um.

(6) TABULATED PHONETIC CLASS-WORK

(a) Recognition of sounds by numbers (ear training).

(b) Dictation of sounds by numbers (ear training).

(c) Making of sounds (speech training).

(d) Silent lip drill.

(e) Transcription exercises by numbers. A few words are written on the board and then the vowel sound numbers given for the words after they have been read by the Instructor. These numbers are then put over the words which are practised by the class. This exercise may also be used throughout the course by taking a sentence from the text-book.

(f) The singing of the vowel sounds up and down a scale.

8 7 6 5 4 3 2 1                      1 2 3 4 5 6 7 8

(g) If small mirrors are used by the pupils to ensure correct lip positions, then the following points should be noted by the class:

Always speak low with plenty of effort.

At the beginning exaggerate every lip movement.

*When using mirrors:—*

Sit back in your chair.

Hold the mirror away from your mouth and below it, so that the Instructor can see the position of your lips.

Keep your eyes fixed on the reflection of your lips and do not glance up until told to "Relax".

You must watch what your lips are doing.

When not using mirrors place them face downward on the desk.

Always pronounce the final consonants clearly and unmistakably.

- (7) If a chart for exercise books or for the wall is needed for teaching vowel sounds by numbers, the arrangement below has been found of use:

### VOWEL CHART

ANGLE OF JAWS	FRONT VOWELS	MIXED VOWELS	BACK VOWELS
Top and bottom lips	Corners of lips stretched	With lip position of the back vowel say corresponding front vowel	Lips pushed forward and rounded
Closed			
Half-closed			
Half-open			
Open			

	1		9		8
	2		10		7
(13)	3	(16)	11	12	(15)
	4				6
					5
					(14)

Nasalized sounds are shown ( )

- (8) A vowel sound drill for use at the beginning and end of each lesson is the following:

1	2	3	4
8	7	6	5
1	9		
2	10		
3	11		
14	15	13	16
1	4	9	

- (9) The symbols of the International Phonetic Association with

the numbers given to them by all professors and lecturers in French phonetics are:

i	e	ɛ	a	ɑ	ɔ	o	u
1	2	3	4	5	6	7	8
y	ø	œ	ə	ē	ā	ō	œ̃
9	10	11	12	13	14	15	16

(10) It is a good idea to collect some words with the letter "r" in the final position which doubles the length of the preceding vowel sound. It is a valuable exercise to practise short words ending in the sound "r" with all possible vowel sounds, such as:

lire, pure, jour, fort, mère, leur, mare.

## II. INTONATION WORK

THIS work is mentioned again under the heading of the use of gramophones in Section XIII. It is sufficient to say that, in the main, all intonation of the foreign language is obtained by imitation in some form or another. This imitation may be taught by means of diagrams and the Instructor's voice, or by the gramophone and the wireless.

(1) Beginners are asked to listen to French people broadcasting, or speaking in the street or at the cinema, and to try to recognize and imitate the pattern made by French voices.

(2) The Instructor may read an English passage with French intonation to show the class how amusing this may sound, at the same time pointing out that French spoken with an English intonation is just as amusing and inaccurate.

(3) The pupils learn a sentence pattern, statement, question, exclamation, with correct intonation. This may be imitated first, and then graphically set out by dots to show the rise and fall of the voice in the way used in the book: *Exercises in French Intonation* (Klinghardt). Some of the exercises have been put on gramophone records.

(4) When intonation is taught by example, the following instructions may be given:

Breath groups (explain and illustrate) count as one.

Voice up until a long pause.

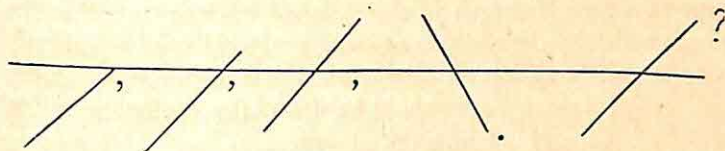
Up for a question.

Down for a full stop.

Do not use such a big range of intonation as in English or the pupils tend to "sing".



Begin low,  
 Slightly up on the first comma or conjunction,  
 Down again,  
 Slightly up for the second comma, etc.,  
 This can be drawn on the board thus:



(5) Tell the pupils to listen to Radio Paris, but tuned so low that only the pitch of the voice and not the words can be heard.

(6) No vocabulary is learnt, no passage read, without first hearing each phrase pronounced.

(7) In later stages, with more advanced pupils, a short recitation or play is learned and every detail of pronunciation and intonation is polished until it is worthy of public performance. Other sets are invited to hear the result. This performance gives confidence and a sense of the standard which might be attained in every piece of work.

(8) Indicate intonation with upward or downward stroke of the hand. Let the class do the same as, for example, in the phrase: "A Paris, on travail". Each syllable can be indicated by pointing the finger and moving it to a different position to indicate the rise and fall of the voice.





### III. ORAL WORK

THIS type of work can be made of much more use to all members of a class if chorus work is carried out in many different ways, varied by the addition of quick oral work with individuals who are really willing to make use of the foreign tongue. In the early stages, most work should be done after the Instructor to avoid halting and mispronounced words.

(1) At first everything depends on the ingenuity and vitality of the Instructor. Teach objects in the classroom because they are tangible, then objects learnt by drawing on the board, by pictures and posters round the room. From the beginning, nouns should be learnt with the article. With slower pupils it becomes absolutely necessary, at a certain stage, to give the English equivalent and to make sure that the word has been understood.

Full details of a conversational method are given in the monograph by Harold E. Palmer entitled:

*The Oral Method of Teaching Languages.*

(W. Heffer & Sons Ltd., Cambridge, 1921)

and also by the same author:

*The Teaching of Oral English.*

(Longmans, Green & Co., London, 1956)

(2) The first year's work should be mainly oral, with the learning of poems, songs, and plays, by heart. Pupils learn to respond very rapidly, almost without thinking, to certain questions such as:

Comment vous appelez-vous?

Avez-vous un frère?

Où est le frère?

Qui est Marie?

De quelle couleur est le chien?

This basic series of questions is kept up during the early years with many variations, together with new material. Every lesson begins with this swift oral work—much of which can be done by the pupils in turn replacing the Instructor.

(3) For the first three weeks nothing is written down at all—neither on the board nor on paper—only drawings. Whole lessons are given in French with much repetition and questions and answers.

After the first three weeks, the well-known words are written on the board, but oral teaching is kept up steadily. Then simple dictations and finally the text-book are brought into use.

(4) A little of the following at every lesson and in every year should be asked, in short question form: about the classroom, books, colours, numbers, parts of the body, clothes, times, date, animals, garden, farm, house, food, simple actions.

(5) There should be questions and answers as early as possible on the following topics: page of the book, time, weather, work (quel devoir avez-vous fait?), counting aloud in tens, 2's, 3's, 4's, etc., by the class and individuals.

(6) When pupils have learnt the parts of the body, then they may all be told to shut their eyes, and as the instructor says, for example: Montrez-moi la tête! the whole class point to it. Those who are wrong are put out of the competition and, in the end, those pupils who are left receive some reward.

(7) Insist that pupils speak clearly and pronounce the final consonants firmly and unmistakably. A full answer should be given to each question every time, though occasionally rapid one-word answers are good to give a sense of immediate comprehension.

(8) As a variant, as soon as a pupil has given the right answer

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another is asked to repeat the question, and a third pupil to repeat the answer.

(9) Conversation can be carried on by means of topics either set out in a book, or else from a vocabulary made by the pupils and written by them on the board.

(10) (a) Another variation in an early stage is for the pupils to assume a new character, such as: a lion, a bird, a grandmother. This gives them a new age, appearance, habits. They keep this character until their responses to the stock questions are as rapid as for their own persons.

(b) They ask the Instructor questions and hear replies such as: "Je suis plus âgé(e) que vous".

(c) They describe a friend or an animal or a bird and others guess who or what it is.

(d) This more or less mechanical work develops soon into conversation, as, for example: Avez-vous un chien?—j'adore les chiens, mais je n'ai pas de chien—Quel dommage!

(11) The Instructor draws pictures on the board, only putting in what is described by the pupils.

Il y a un chien	Professeur: Est-il grand?
Non, il est petit.	Où est-il?
Il est derrière un arbre vert.	Voilà le chien.
Mais il est blanc!	
Mon chien est noir, etc.	

(12) The following is a popular amusement for pupils in the early stages. The Instructor describes an imaginary picture in which all familiar objects are in their wrong places. The class draw the picture. This soon shows whether they know the meanings of the prepositions.

(13) The pupils at all stages like: learning and acting short plays, writing on the board, singing.



(14) The use of classroom phrases can become an amusing game, for example:

Est-ce que je peux chercher mon vocabulaire, s'il vous plaît, M. . . .? They learn quickly: C'est faux! répétez! récitez! etc. Then they have an idiom day on the board. Tiens, tiens, tiens! Mais non, mais non! Mais si! Pas possible! etc.; all these expressions can be learned with pleasure.

(15) In all oral work quick responses are required, and the pupils are taught certain phrases to use if they are at a loss.

Je ne sais pas.

Je ne comprends pas la question. Que veut-dire . . .?

All instructions: Ouvrez les cahiers,

Venez au tableau noir, etc., are given in French from the earliest stages.

(16) The beginners learn the entire French text of the piece in their books by heart, two or three lines at each lesson. The Instructor's questionnaire follows the story step by step. Questions are asked quickly at first for the nimble pupils and then more slowly, each word separated, for the less quick workers. The pupils write down the questions. They answer with or without the book. These are corrected at once. Question forms are:

Qui est-ce qui?

Où est-ce que?

Avec quoi? etc., for semi-mechanical replies.

(17) (a) Drill in stock questions at every lesson: Quel âge? Quelle heure? Quel temps? Quelle date? Combien de? Où? etc. By sheer repetition a pupil begins, with little delay, to understand the meaning of questions and to supply the correct answers before the actual words can be correctly written. By persistence and keenness on the part of the Instructor, the first-year pupils are soon able to follow the general trend of a story, though much depends on the dramatic ability of the Instructor.



(b) The stock drilling is kept up for a few minutes at each lesson and, as the vocabulary widens, gradually extends to the home, to personal interests and pursuits, and on to general topics.

(18) (a) Link new words with those already known by means of opposites, synonyms, verbs, adjectives, etc.

(b) Reference is made to Latin if thus derived and if the class learn Latin: "é" often means "s" and a consonant in Latin: "v" in French often "b" or "p" in Latin.

(c) Trace words backwards from known to unknown.

(d) Linking words in families:

équipe—équipage

patient—patience—patienter

(e) Linking words of the same type:

rivière—fleuve—ruisseau

(f) Words can be linked through dramatic actions on the part of the Instructor. Movements are explained by the Instructor or imitated by the pupils. Certain points are explained by drawing on the board, for example: La queue *du* chat.

(19) Dramatic stories for play-acting based on play-acted situations such as: In a railway station—in the lobby of an hotel, etc.

(20) (a) When words are explained, the verbs can be quickly practised by putting them into various tenses according to the words used, such as: souvent, autrefois, hier, maintenant, demain.

(b) If the pupils do not distinguish parts of speech and use nouns as verbs then, whenever they do this, they can be made to write their own surname as a verb. They seldom offend again.

(21) Subjects for short informal conversations: shopping, at the hotel, at the petrol station, at the theatre, in the restaurant, introductions, at the railway station, at the bus station, in a bookstore, in a library.

(22) The points of the direct or oral method can be summed up as follows:

(a) Great care with pronunciation, especially during the first weeks.

(b) Oral presentation of the texts before reading them.

(c) Exclusion of the mother tongue whenever possible.

(d) Free composition over material previously learned through reading and discussion.

(e) Translation reduced to a minimum and prohibited in elementary instruction.

(f) The use of *realia* for understanding the civilization of the language that is being studied.

(23) To keep the oral work to the sequence of understanding, speaking, reading and writing, new work should be presented in the following manner:

(a) Insist that the students keep their books closed during the presentation.

(b) Say a sentence containing one new word.

(c) Indicate the meaning of a new word by a picture, an appropriate action or an explanation. (Only use translation if absolutely necessary.)

(d) Repeat the new word in isolation, clearly and distinctly, stressing the sounds that are different in the mother tongue.

(e) Insist that the students *listen carefully* while you are pronouncing the new word, before they repeat it.

(f) Have the class repeat the word correctly in chorus when they have understood its pronunciation and meaning.

(g) Write the new word on the board for the class to see and read carefully.

(h) Repeat the new word in a sentence as you are writing it on the board.

(i) Have the students ask each other questions during the questioning exercise.

(j) Require all the students to read the sentence aloud after about twenty minutes of presentation. 1

(k) Give corrective pronunciation of any words mispronounced during the oral reading period.

(l) Continue the presentation of the lesson narrative in the manner indicated, once the oral reading drill is finished.

(m) Use dictation, exercises in structure, word building, and objective tests to ensure complete mastery of the new material.



## IV. READING WORK

IN the early stages, reading in class presents only slight difficulties from the point of view of method, because the section to be studied in the book can be read through in much less time than the duration of a class period. But, in the middle school and upwards, the sections to be studied and explained are longer than at the early stages. If the aim during a class period is to complete a section of the story without splitting up the narrative, various schemes for quickening the speed of the work without lessening the comprehension of the pupils have to be used.

Reading matter can normally be dealt with in class in the following manner:

(1) (a) The class following in their books (or with the books closed) listen to the Instructor reading part of the piece.

(b) The class study phonetically two lines, marking in the numbers of the vowel sounds above the words—these sounds are made separately in chorus after the Instructor and then the whole sentence is read over.

(c) The class read in chorus after the Instructor (in breath groups).

(d) Each member of the class in turn reads after the Instructor (in breath groups).

(e) Each row reads in turn after the Instructor.

(f) Various pupils are named to read to the next full stop, colon, or semi-colon—then another pupil is named.

(g) The class or different rows read in chorus *with* the Instructor.

(h) Towards the end of the class period the same piece may be treated thus: The Instructor reads over the piece, stopping at key-words which the class give in chorus if they can remember



them. This is a good exercise for testing hearing and comprehension.

(2) When the piece to be read consists of several pages, the following method may be used:

(a) At a class period, before a preparation, the piece to be studied may be divided into small sections of not more than three or four lines for each pupil (less may be given to weaker pupils).

(b) These may be marked round the class so that everyone has a few lines to prepare.

(c) For preparation the pupils study their sections with a view to reading the French aloud. They also make a translation of their own section. It is advisable *not* to write it down on paper to be read out aloud at the next class meeting.

(d) At the next lesson the pupils read their sections in rotation, either alone or after the Instructor in breath groups, or else all the class read a part of each section after the Instructor. The method of reading aloud should be varied so that the class is kept alert.

It is better to give each pupil a few lines for a section even if this necessitates more than one section for any pupil in different parts of the text. If anyone is given too long a section the remainder have to wait a great time until their turn.

By the method described above a moderately long story can be read through fairly rapidly without loss of interest in the sequence of events. Everyone understands the meaning through hearing the translation—all have a chance to participate and to practise reading—all hear the story in French and English.

(3) Before reading together, a whole class is asked to examine a passage to determine where pauses, liaisons and so forth, may be made, before reading the passage.

(4) Pupils put up their hands at once if any word or phrase is

not understood and it is explained in French, or the English meaning is given.

Alternatively, while reading aloud, the pupils underline the words they do not understand and these are explained at the end of the paragraph.

Or, when pupils put up their hands the Instructor underlines the word which he explains at the end of the reading. This latter method avoids interrupting the sequence of the reading.

(5) Reading round the class. While A is working at paragraph 1; B is busy preparing paragraph 2; as soon as B comes into action C starts silently preparing paragraph 3 and so on. This type of work is done for purposes of translation with the intention of translating first and reading in French afterwards, for people read better what they understand.

(6) When individual members of the class read, the remainder are asked to detect faulty pronunciation in order to make them conscious of good and bad.

(7) Pupils read better and are more alert if their turn comes unexpectedly.

(8) Private reading in or out of class. The importance of private or silent reading must be stressed, since this type of work accustoms the pupils to seeing the printed word and phrase correctly set out. Wide reading enables the pupils to appreciate the look of the phrase and so to criticize more efficiently their own writing, because the requisite familiarity with the printed word enables them to answer correctly the well-known question: "Does that look right?" This is one stage of the critical approach to written work and, being unconscious assimilation, it is of great value.

(9) How should private reading be done? How often should a dictionary be used? What types of book should be read? All these questions can be answered in various ways.



Private reading can be done at home or during a class period. If it takes place during part of a class period the Instructor is there to help. Sometimes in a class period the good students have ten minutes to spare while the remainder are finishing some other work, and can therefore devote this time to private reading.

If this type of reading is being done towards the end of the middle school stage, then it is advisable to suggest that the reader should look up comparatively few words on each page. Perhaps not more than five words should be looked up in a bilingual or uni-lingual dictionary for each page of reading. The reading should be for the pleasure of the story, the general sense and the run of the phrase.

It may be considered better at first to read a book in the Basic version of the foreign language or books which have been published in a simplified vocabulary. Later, the students can choose books according to their own tastes on the advice of the Instructor. This naturally includes a visit to the Class Library or to the foreign language section of the School Library.

(10) To encourage reading by the students it is necessary for them to have some idea about the books which are available for reading. It is therefore a good scheme to draw up from time to time short synopses of books which are recommended. These can be done out on a duplicator to help students to choose a book they will like. It will encourage them in their wish to read and will certainly incline them more easily to this type of work.

(11) After a book has been read, the students should be encouraged to write a short report on it in the mother tongue. At advanced stages parts, at least, of such reports might be written in French.

(12) Private reading out of class should be encouraged strongly throughout the course by: a well-stocked fiction library, with books of short stories, longer stories dealing with adventures, topical events (sport, aviation, sailing, travel), with vocabularies



and illustrations. The recognized classics should have their place, as well as magazines such as: *Science et Vie*, *La France*, *Geographie*, *La Vie du Rail*, *Miroir-Sprint*.

For younger students there are many very simple children's books published in France which English children like to see. There are many with pictures in colour of the alphabet, infantile readers in which objects are simply named and described as well as clearly illustrated. These can be bought cheaply at any Bazar or Nouvelles Galeries in any French town.

(13) Pleasure reading in class can be done in the following manner: A simple text is chosen and then members of the class who are good readers are appointed *lecteurs* or *lectrices*. Other pupils frequently apply to join the band of readers. Their admission can be made a test of improvement. The Instructor will when necessary translate words and phrases.

(14) After the reading of a piece ten questions can be composed using the undermentioned words and avoiding any questions which cannot be answered from information given in the previous lesson:

- (a) Où est . . . ?
- (b) Quand était . . . ?
- (c) Pourquoi avait-il . . . ?
- (d) Qui est venu . . . ?
- (e) Comment s'appelait . . . ?

"This then is the principle of all early work, either eye-sight or mental-sight."

EDWARD THRING

## V. BLACKBOARD WORK

ALTHOUGH this section deals with blackboard work devices to be used in class, the main point is the blackboard itself. A classroom is best arranged with a green wall writing surface on three sides of the room, or at least at the front and back of the classroom, and along the full length of the wall. This arrangement will enable, when necessary, at least ten pupils to write sentences on the board at the same time so that an exercise of fifteen sentences is written up by the pupils themselves for display and criticism and correction in the course of a few minutes. In the years devoted to teaching French this method alone produces an economy of many hours, encourages accuracy from the very earliest stages, and, by copying and reading aloud from the board, the auditory and visual memory activities are brought into play.

Finally, as so much writing means normally a great deal of chalk dust, it is advisable always to have two damp (not wet) dusters for cleaning the surface. These will pick up all the dust without smearing the boards, and dust will not fly about to settle on the clothes and in the throats of the occupants of the classroom.

The various methods of using the writing surfaces are listed below:

(1) Sentences to be changed from:

singular to plural.

plural to singular.

masculine to feminine.

pronouns in the place of nouns.

changes of tenses.

The original sentence is written by the pupil with the change below and sometimes underlined to identify the move, as follows:

Le garçon joue.

Les garçons jouent.

Jean donne le livre à son ami.

Il le lui donne.

Je fais mon travail.

Je ferai mon travail.

(2) Words and their opposites, verbs of the same family with adjectives and synonyms, can be written up by the pupils or the Instructor. These can be practised orally—in part rubbed out—and then practised for oral and visual memorization, and again written in by various pupils.

(3) *Coloured chalks for:* Phonetic work.

Grammar points (keeping the same colour throughout the course for the main points).

(4) For drawings to help with vocabulary and oral work.

(5) When certain points are repeatedly put up on the board it is useful to consider the making of permanent roller charts to show such points as:

Verb tense system.

Pronoun object scheme, etc.

(6) Two boards for grammar points. The original on one, and new examples and work on the other.

(7) Derivations from Latin—Italian—Spanish—French.



- (8) Drive home points by the use of capitals, for example: ce, cet, cette explained by using ordinary writing and the plural made clear by capitals "CES".
- (9) The Instructor should acquire a good blackboard handwriting, so that there is never a question whether the letter is an "n" or a "u".
- (10) A pupil who has finished an exercise which the class are writing in their books, may write up the same exercise on the board at the back of the room. The copy can be used for criticism and correction by the whole class when the exercise-book work is finished.
- (11) A small section of prose is prepared unseen in class (say for ten minutes at the most). While all continue to prepare a second short section, pupils come out in turn and write one sentence each of their first section on the board. Nobody looks up or pays any attention to the board at this stage. When sufficient work has been written up on the board, all look closely, sentence by sentence, and criticize the version. A pupil who sees a mistake comes and writes the correct French in colour.
- (12) Every day in turn pupils put up: Date, time, weather, in French.
- (13) The writing of verbs in lower forms for quick weekly revision practice. Groups can write tenses simultaneously.
- (14) While a class is writing a dictation one of the better pupils can write this at the same time on the board at the back of the classroom. When the dictation is finished, criticism and correction and reading over of the board version can be usefully done before the general correction by the class. Explanations can be given of faulty hearing, faulty grammar, or faulty comprehension.
- (15) Free composition and translations may be dealt with in the same manner.

"Mere arrangement has infinite power for good and for evil."

EDWARD THRING

## VI. WRITTEN WORK IN EXERCISE BOOKS

IT is not an economy to cover up every inch of the exercise book with writing, for crowded work blurs the memory picture. The aim should be for the eye to take a correct picture for the memory to retain. Work should be set out like a mathematical problem, not jumbled together in any haphazard manner. Points to which attention should be given are as follows:

- (1) Date—title—number of exercise in French—place, i.e. en classe—à la maison—à l'école—à l'étude.
- (2) If the work consists of substitution exercises, then the sentence from the text-book should be written also, with the change underlined below.
- (3) Corrections should be written a few times if possible—sentences, once or twice—spelling, three times. These may be written in red by the pupil.
- (4) If possible, the Instructor should indicate errors in such a way that the pupil may make the correction unaided. Various symbols can be used, such as:

Ac.	Accent missing or incorrect.
— = ≡ ≡	Underlining mistakes and indicating the degree of seriousness.
(T)	Tense.
(A)	Agreement.
(V)	Wrong verb (confusion).
(F)	Form incorrect.

Sp.	Spelling.
(S)	Style weak.
.....	Acceptable word but not well chosen.
wavy line	Too literal.
§	For example, "rester" used for "to rest".
+	Very good choice of words, or unusual vocabulary well known.

(5) Some pupils like to keep a record of their types of mistakes, and find symbols helpful indications of their particular strength and weakness.

(6) Pupils who keep a record as in (5) should consult the list of points from previous pieces before beginning new work and at the final revision of work. A chart (An Accuracy Chart) can be drawn up with the type of mistake in the left-hand column of the page, and each week the corrected phrase written in opposite with a grammatical reference.

(7) A special book may be kept for songs, poems, plays and drawings, written entirely in French and set out attractively as a magazine. This may be done right through the school course.

(8) The recorection of incorrect corrections must be insisted upon.

(9) It is most important to write out a final correct version of a translation from English into French, and perhaps also to write out half a dozen important phrases which should be learnt by heart.

(10) Written work of every kind should be set out on the right-hand page of the exercise book and any corrections should be on the left-hand page immediately opposite the line where the error was made. Complete phrases should be written to form useful corrections.



"There is no power in a young boy to master a subject thoroughly."

EDWARD THRING

## VII. VOCABULARY WORK

THE trend in all language work is to learn the foreign words in a phrase or setting of the foreign language. Obviously this method is not always possible. A time must come when the pupils want to know the exact meaning of the foreign word in their own language. This stage may well necessitate the making and learning of a bi-lingual vocabulary. Devices outlining the use of both methods of approach are set out below:

(1) Classified vocabulary list for years I, II, III.

Year I: Numbers, colours, family, orchard trees, orchard fruits, transport, days of the week, months of the year, seasons, metric system and money, dates and ages, wild and domestic animals, clothes.

Year II. Public buildings, house rooms, house furniture, animals again, a few flowers, more relatives, the theatre, sports, meals, menus, weather.

Year III. Professions, public offices, trades, shops and their contents, farm implements, general factory terms, precious stones, metals, forest trees.

(2) (a) In early stages there must be much practice in using the words frequently. Sometimes the pupils draw a picture and only label it when they know the words thoroughly and are sure that they can spell them.

(b) Younger children are told to shut their eyes, imagine the word written in front of them, then open their eyes and check from the board. This teaches them the difference between recognizing the word and knowing it personally.

(3) Ways of adding to the vocabulary: Games can be adapted to any age.

(a) In the following list, underline the word which does not belong:

le livre, le carnet, le cahier, la carte.  
la salle à manger, le vestibule, la cousine, le salon.  
le lycée, le collège, le musée, la faculté, l'école.  
sale, aveugle, muet, boiteux, sourd.

(b) Place each group in logical order:

la semaine, le jour, le siècle, l'année, le mois.  
treize, trois, cent, cinq, quatre, quarante, quatorze.  
le crépuscule, midi, la nuit, l'aube, le soir.

(c) Perform some action (singing, opening door) in a variety of ways, and let the class find adverbs to describe how the action is done (doucement, vivement, tristement, etc.).

(4) When there is a rapid reader in use and when no list of words is included, the chief words and idioms should be noted in the "carnet". From the third year onward each pupil has a "carnet répertoire", alphabetically arranged. Into it the pupil enters important new words and expressions as they are met. When entering a word all relevant information is also noted, and in particular "warnings", e.g.

"take" (possession of)	prendre q.c. à qn.
"take" (something somewhere)	porter q.c.
"take" (someone somewhere)	mener, conduire, mener qn., conduire qn., emmener qn.
"about" treated under various English meanings: around, concerning, nearly, about to do, etc.	

(5) It is also possible to use a small alphabetical address book for verb forms only. On one side of the "letter" page the verb

should be written in French, and on the reverse side in English. For example, under the letter "P" prendre q.c. à qn. On the back of the page: to take sth. from s.o. Useful revision can be done by looking at the English forms on a page and saying over the French and vice versa. The system can be extended, if a larger address book is used, by writing a sentence after each verb form followed by another with the pronoun changes. This embellishment, however, is not recommended.

(6) With individual note-books for vocabularies, words are entered with equivalents in French wherever possible. Opposites are marked "X" (i.e. petit X grand). Square brackets are placed around words which have some connection [l'ascension—l'ascenseur].

(7) Scrap-book vocabularies can be made from papers and magazines with cuttings.

(8) Classified subject vocabularies for which the following subject headings are suggested:

Aliments	Animaux-cris	Arbres—fruits
Armes	La campagne	Le chemin de fer
Le corps humain	Eglises	Ferme
Fleurs	Fruits	Gare
Insectes	Jeux	Jours de la semaine
Le mois	Les jours de fête	La maison
Légumes	Magasins	Métiers
Meubles	Numéros	Oiseaux
Pays et peuples	Plantes	Poissons
Ponctuation	Proverbes	Rues
Sports	Transport	Vêtements
Ville		

As a general rule no English should be entered. The classification of words under a suitable heading will serve to remind pupils of the meaning. A sketch or short phrase may be added to clarify



the sense. Words will be entered and grouped wherever possible, e.g. a verb in the infinitive and its substantive, adjective (masculine, feminine and adverb), the contrary and a synonym. All substantives should be written in the singular with "le" or "la" before a word beginning with a consonant or aspirated "h"; "un" or "une" before a word beginning with a vowel or silent "h".

(9) Words learnt must be reproduced in sentences.

(10) Vocabulary making should be carried out by giving phrases containing the unknown word.

(11) Enter masculine words on the left-hand page of the notebook and feminine words on the right so that visual association becomes an additional help in memorizing gender.

(12) Whenever possible lists are made for a purpose, namely:

(a) Collecting items for a French recipe, and writing the list in recipe form, using a French cookery book.

(b) Planning a journey abroad, and listing clothes and other requirements.

(c) Making a useful phrase-book for the journey abroad: at the customs, on board the cross-channel steamer, porters, how to ask the way, social terms, introductions, entering a restaurant, apologies, thanks, asking for meals and paying bills.

(d) Writing simple notices, such as "Sortie", "Restaurant", a short time-table, a menu, and using them for a classroom play (recommended especially for weaker sets).

(e) Plans for an ideal house, with rooms labelled and a short description given.

(13) A picture is put up on the board and objects in it are numbered. Pupils name objects orally. They write labels in their note-books against the numbers. A pupil comes to the board and writes a list for correction on the spot. Later, pupils may

draw similar scenes in their own books and label them from memory.

(14) Another method for (13). The pupils are divided into two teams, with one from each side at the board. The Instructor names an object in French *without* the article, i.e. "parapluie". The pupils at the board sketch the object rapidly. The first recognizable picture counts as one point to the side. The other pupils write the word down *with* the article, and score points for accurate gender and spelling. For the second word, two other pupils come to the board to draw and the others write.

(15) At later stages the Instructor tells a story containing the words learnt. When the Instructor comes to one of the words mentioned in (14) there is a pause, made so that the pupils may suggest a word to fill the gap. Any word that fits is accepted. This also provides a good way to test verbs in other forms than the infinitive, and to show nouns and adjectives in plural forms.

(16) Pupils say those words which they remember from the piece being studied. The Instructor gives a definition and asks for the French. Pupils can be required to write down as many nouns and verbs as possible dealing with certain subjects, e.g. la ville, le jardin.

(17) Competitive games: In these pupils test each other by spelling bees.

(18) The class may describe a well-known person or place in such a way that the Instructor can guess who or what is being described.

(19) If papers such as *Ça va* and *Le Livre des Jeunes* are taken, the pupils like to send in their efforts for the competitions.

(20) Pupils should be encouraged to make drawings and to label various objects. They enjoy vocabulary, verb and grammar matches, spelling contests and programmes that resemble our "Information Please" and "Double or Nothing".



(21) If the members of a class make a vocabulary as part of their work, then the following points may well be observed:

(a) The page of the book should be divided vertically by folding. (French-English or English-French.)

(b) Beginners should leave a line between each word for the sake of clarity.

(c) Nouns should be entered with "le" or "la" before a word beginning with a consonant or aspirated "h", or "un" or "une" before a word beginning with a vowel or silent "h".

(d) Verbs should have their terminations in the infinitive.

(e) Past participles should be in the masculine and feminine.

(f) Adjectives should be masculine and feminine in the singular.

(g) English meanings (or French explanations) should be entered in the proper column, and it is particularly advisable to put the English "the" or "a" where necessary before a noun and "to" before an infinitive to make clear the part of speech.

(h) If words are written on the board and copied by the class, it is advisable for easy memorization, if possible, to separate words into groups: masculine nouns, feminine nouns, verbs, adverbs, prepositions and other words. After these have been copied by the class into their vocabulary books, they should be read over by the class from the board:

(1) In chorus after the Instructor.

(2) Round the class in turn after the Instructor.

(3) By each member in turn.

Then, if there is sufficient time, it is a useful scheme to:

(4) Rub out the English. The class look at the French word which is said by the Instructor, the class giving the English meaning in chorus.

(5) Ask various members of the class to write up the missing English word or words.



(6) Do the exercise in reverse when (5) has been completed by rubbing out the French words.

(22) There are many ways in which words can be learned by heart and various methods suit various people. Only the few can learn simply by looking at the words and thus memorize them satisfactorily. The following methods are set out so that, by trial and error, those found by a pupil to give the best results can be adopted.

(a) Read over the words in the lists three times, mentally repeating each word.

(b) Copy the words which have accents, grouping together, if possible, the words by the various types of accents.

(c) Write out the words of which the spelling seems difficult.

(d) Cover up the English and while looking at the French try to visualize the English word.

(e) The reverse of (d).

(f) Copy the French words three or four times with the *English once*. Arrange the words in blocks for good visual memorization with a space below and at the sides thus:

le loup	le drapeau	apprendre	vite
le loup	le drapeau	apprendre	vite
le loup	le drapeau	apprendre	vite
the wolf	the flag	to learn	quickly

effacer	compter	impair
effacer	compter	impair
effacer	compter	impair
to rub out	to count	odd number (uneven)

(g) Put a piece of paper over the French words and, looking at the English, write the appropriate French.

(h) Correct (g) from the vocabulary. Any words wrongly spelled should be written out three times correctly with the *English once* as in (f).

(i) From memory write out as many as possible of the French words with the English. Correct as in (h).

(j) Those words which could not be remembered should then be copied as in (f).

(23) In the Beginners' classes it is better to make vocabulary learning a test of good writing so that the French spelling is learned accurately. Preparation or homework for them might be writing and grouping words as in (22) (f), with drawings.

(24) In teaching vocabulary the use of cognates is often stressed, and in some cases a whole term's work is based on words that are identical, or nearly so, in English and the foreign language. This technique is especially applicable in French. But as many cognates are similar in spelling but different in meaning, this vocabulary leads to a stilted, artificial speech and writing.

(25) Reading French papers for schools.

(26) New words should be learned, not as units, but as part of a sentence, thus ensuring correct idiomatic use:

Je joue du piano.

Je joue au tennis.

Je joue Hamlet.

Jouer de quelque chose.

Jouer à (thletics).

(27) When testing a vocabulary orally or by a written test:

(a) Give the English for the class to write the French.

(b) Give the word in French for the class to write the opposite.

(c) Give a noun in French for the class to write a verb of the same family.

(d) Give a verb in French for the class to write a noun of the same family.

(e) Give an adjective in French for the class to write an adverb of the same family. Before giving a test in writing it is a good plan to go over the words orally.

(28) The pupils should familiarize themselves with the French expressions found on a restaurant menu card, making a list of

them and giving explanations or translations of their meaning. Then they should write out orders in French for various dishes and then make a menu.

(29) A rubber stamp, square in shape, is made long enough one way to cover exactly ten exercise-book spaces (11 lines). Vertical lines divide the spaces into squares and a line round the perimeter forms a square on the paper. There are thirteen vertical spaces. The third from the left has a line of double thickness.

This is used:

(a) To give cross-word puzzles, the blocks being shaded by the pupils.

(b) By dictating some of the letters of a word in French and its meaning or,

(c) The meaning and letters not filled in. The words are usually taken from the reader in use. The places are completed for

CHART MADE WITH RUBBER STAMP SQUARE

It is cold	I	L	-	F	A	I	T	-	F	R	O	I	D
The passer-by	L	E	-	P	A	S	S	A	N	T	-	-	-
Please!	S'	I	L	V	O	U	S	P	L	A	I	T	-
To exchange for	E	C	H	A	N	G	E	R	C	O	N	T	RE
To pull hard	T	I	R	E	R	-	F	O	R	T	-	-	-
A hole	U	N	-	T	R	O	U	-	-	-	-	-	-
Now	M	A	I	N	T	E	N	A	N	T	-	-	-
On his knees	A	-	G	E	N	O	U	X	-	-	-	-	-
Everybody	T	O	U	T	-	L	E	-	M	O	N	D	E



homework and when printed at the back of the exercise book form a useful vocabulary as well as an amusing puzzle.

The point of the thickened line is to leave room for the article (if a noun), including the indefinite article if the noun begins with a vowel and is feminine. The thirteen spaces can also be used for short phrases, when the thick line is ignored.

"There is a fearful theory born and bred in the quagmire of marsh-dunceland that nothing is learning unless it is disagreeable, or worth having unless it is difficult."

EDWARD THRING

## VIII. GRAMMAR

TO write French correctly there is no haphazard method possible. Grammar must be known and the rules applied unfailingly. It is not necessary to know a grammar book from cover to cover but it is essential to be able always to be accurate, when dealing with about twelve points of grammar, to present a readable version of French. Various devices in connection with the teaching and memorization of certain grammatical points are set out below:

(1) Grammar to be presented as simply and as clearly as possible. One idea at a time. On the board one type for example only.

Charles va à l'école etc. for one day, and then

Charles va au cinéma for the next lesson.

(2) Grammar should be introduced as dramatically as possible by means of drawings, pantomime, coloured chalks, and other devices, which appeal primarily to the senses. This must be followed immediately by drill on the new ideas. Drill in as many forms as possible, with as much physical activity as possible.

(3) In teaching grammar, every now and then it is essential for the Instructor to explain the grammatical terms in use in the class, so that the pupils' understanding of them is kept alive.

(4) A good idea is to repeat a grammatical rule whenever it occurs in translation.

(5) Some students learn easily when a rule is grouped with a few model sentences.

(6) Learn by heart a model sentence accompanying each rule.

(7) Verbs conjugated with "être":

(a) aller		monter	1 up	↑
arriver	2 A's			
rester		tomber		
retourner	2 R's	descendre	2 down	↓

"In and out"

entrer	←	venir	←	naître	←
sortir	→	partir	→	mourir	→

(b) By "in and out" pairs:

naître	into the world	
mourir	out of the world	
monter	into the air	
descendre	come out of the air	
entrer	into a room	
sortir	out of a room	and so on . . .

(c) The word "ADVENT" for six pairs of opposites.

A	arriver	—partir
D	descendre	—monter
V	venir	—aller
E	entrer	—sortir
N	naître	—mourir
T	tomber	—rester

(d) A short story giving the activities of a pupil will bring in the necessary verbs from "(il) est né" to "(il) est mort".

(e) To teach the fourteen French verbs which require the auxiliary "être", they may be incorporated in a story about a house, the house itself being sketched on the board with the verbs in position.

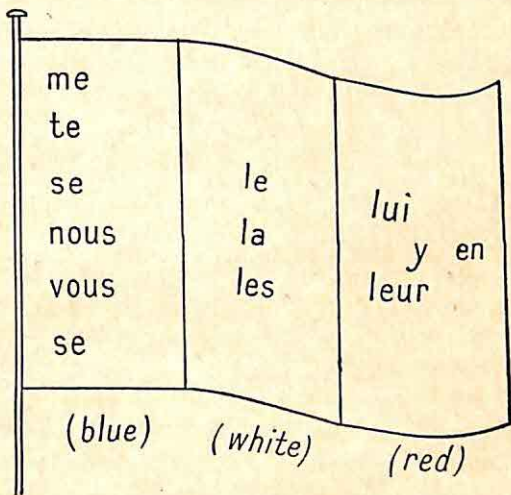


THE STORY. The man *arrives* at his house. He *enters* it through the door, and then he *goes out* into the garden, *turns round*, *comes back*, and *re-enters* the house. He then *goes down* to the cellar, but he *falls down*. He *goes upstairs*. Then he *becomes* ill, he *goes to bed* and has to *stay* in bed. Finally he *dies* and his soul *leaves* the house. He *is born* in Heaven as a new soul.

(f) Verbs with the auxiliary "être". Quick Mnemonic:

Pa mend V trams

(8) (a) The order of pronouns can be taught at the same time as the colour of the French flag thus:



(b) The oral teaching of pronouns:

Il me voit, me parle et s'approche de moi.

Il te voit, te parle et s'approche de toi.

(c) Position and order of pronouns can be practised by saying often little sentences such as:

Je le lui donne. Il y en a.

with much practice on the board both from and into English.

(d) Position and order of pronouns by means of the football or hockey team method.

(e) "y" before "en" as every donkey knows.

(f) Generally speaking, after the early stages of the almost automatic use of "Je" etc., "me" etc., *le, la, les*, in sentences and conversation, even "y" and "en" might be included, there comes a moment, generally in writing a narrative, or a translation, or even in translating sentences from English into French, especially when French verbs and their constructions appear, that all the words have become muddled in the pupils' minds. They are unable to see the whole pronoun position clearly in their mind's eye. This is the time to let them see the pronouns set out, and to allow them to use the chart for all oral or written exercises until they have become familiar with the use and the knowledge has become part of their equipment.

Two such pronoun charts are set out on the following pages.

(9) To remember verbs in "er" which have peculiarities, they may be grouped as follows:

(a) "Peach cream jellies"

peler	Pea
acheter	ach
achever	ach
crever	cre
mener	me
geler	ge
lever	le
semer	se

(b) "Carriage"

chanceler
appeler
ruisseler
renouveler
étinceler
jeter

## PRONOUN CHART I

Order	1 Subject	2 Reflexive	3 Direct Object Persons and Things	4 Indirect Object Persons only	5 Indirect Object Position Place to=à Things	6 Genitive Things Places of=de from=de Things	7 Standing alone Away from the verb After a preposition
Singular Persons 1 2 3	je tu il, elle on	me te se	le him, her it, it	lui to him to her	y there to it	en of it from there from it	moi C'est moi toi après toi lui comme lui elle C'est elle
Plural 1 2 3	nous vous ils elles	nous vous se	les them	leur to them	to them THINGS	of them from them THINGS	nous près de nous vous en face de vous eux parmi eux elles sans elles



PRONOUN CHART II

1	2	3	4	5	6	7	8	9	10	11	12
Vocative Emphatic	Subject		Reflexive	Direct Object	Indirect Object	Place Position	Genitive				Preposition and Emphatic
Moi	je		me	me	me					N	avec moi
toi	tu		te	te	te					U	toi
lui	il		se	le	lui	y	en	V		M	lui
elle	elle		se	la	lui			E		B	elle
nous	nous	NE	nous	nous	nous			R	PAS	E	nous
vous	vous		vous	vous	vous					R	vous
ils	ils		se	les	leur						eux
elles	elles		se	les	leur						elles

- (10) To memorize the rule that "g" is followed by "e" and for placing a cedilla under the "c" in certain verbs the following word may be used:

### A d O l p h U s

The vowels in this word are those which are hard after a "g" or a "c" unless the "g" is followed by an "e", and a cedilla to soften the "c" is put under the "c".

- (11) The phonetic reason for doubling the "t" and the "l" in verbs like "jeter" and "appeler" should be explained.

- (12) The peculiarities of these verbs in "er" can often be summarized by this diagram:

jeter

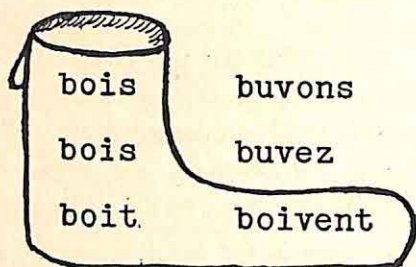
je jette
tu jettes
il jette

nous jetons
vous jetez
ils jettent

This represents a verb written in the Present Tense, three persons singular and plural with the Infinitive at the top. An actual verb such as "jeter" is written by the side of the diagram. The shaded parts have the same peculiarity of stem (i.e. they are like the Infinitive with one "t"). The unshaded parts are irregular with the double "t". This process can be applied to other verbs of the same category.

(13) The "boot" system can be used to stress the mutation of verbs.

For example:



(14) le manche handle la manche sleeve La Manche English  
le voile veil la voile sail Channel

(15) Gender:

(a) Words in -ment masculine except la jument.

-ence	} feminine.	except le silence.
-euse		
-euce		
-tion		

except le bastion.

(b) Words ending in -eau masculine (not l'eau, la peau).

(c) All nouns in "age" masculine except cage, nage, plage, page, rage, image.

Voici une image sur cette page.

Un lion plein de rage s'échappe de sa cage.

Il court sur la plage et s'enfuit à la nage.

(d) For those pupils who learn Latin the linking of words is useful. Latin genders generally are the same as French genders (but beware "la dent").

(16) Plurals:

eau -eaux, eu -eux, al -aux.

except: bal, carnaval, chacal, festival, régal, étal (occ. s)  
ou -ous.

except: bijou, caillou, chou, genou, hibou, joujou, pou.



## (17) The feminine of adjectives:

Two teams: Masculine and Feminine.

Mon chat est gris      le mien est gris

Ma chatte est grise      la mienne est grise

etc.

(18) To form adverbs of manner from those adjectives ending in -nt, remove the "-nt" and add "-mment".

(19) Note: *Don't* use "*dont*" after a preposition.

(20) The acrostic "*ce vamp*" will help students to recall the Future Tense of these verbs:

courrai

enverrai

verrai

acquerrai

mourrai

pourrai

(21) "*Porter*" is used for *portable* objects. It can be contrasted with "*mener*".

porter	_____	mener
apporter	_____	ammener
emporter	_____	emmener
rapporter	_____	ramener

(22) To memorize the use of "*tu*" instead of "*vous*":

F.R.A.C. = *Friends, Relations, Animals, Children.*

(23) *Let Norman Come Down* is a mnemonic for the Perfect Tense generally used for:

*Letters, Newspapers, Conversations, Diaries.*

(24) The rule P.D.O. (Preceding Direct Object)

Les robes	I bought them	Je les ai achetées.
Les hommes	I saw them	Je les ai vus.

(25) Words ending in "ie" which are masculine:

PIGS, M.A. Parapluie  
Incendie  
Génie  
Sosie  
Messie  
Amphibie

(26) For verbs with which "pas" can be omitted in the negative:

COPS Cesser  
Oser  
Pouvoir  
Savoir

(27) The genitive and dative of the definite article can be practised in the "My aunt went shopping" type of game.

(28) When explaining the alternative masculine forms it can be pointed out that wherever "l'" is written in front of a masculine noun "cet" is put instead of "ce". And also that "mon, ton, son" appear in front of all feminine nouns that have "l'" in front of them.

(29) The difference between: au-dessus  
au-dessous

"au-dessous" contains an extra letter because it is heavier and because it means "beneath". The word with "O" means "below".

(30) ou = or Two letters.  
où = where Five letters and an accent in the French word.

(31) To distinguish "mieux" and "meilleur". "Mieux" is the adverb. "Meilleur" like the word "adjective" is the longer word.

(32) A useful check on the correct form of the Imperfect (Past Continuous) can be made from the first person plural "nous" of the Present Indicative (except, nous sommes).

- (33) Remember the endings of the "Imparfait" by the word itself which gives the termination of the third person singular.
- (34) The Future must have an "r" before the termination.
- (35) It is a useful check to remember the Present Subjunctive is formed from the "nous" of the Present Indicative or from the present participles, with few exceptions.
- (36) The second verb is always in the Infinitive except after "avoir" and "être", when the past participle is used.
- (37) After all prepositions use the Infinitive except after "en", when the present participle is used.

Recite and chant: *en entendant*

- (38) après and the Perfect Infinitive:

après avoir pesé (after weighing)

après être sorti (after going out)

après m'être rasé, je . . . (after shaving)

- (39) With the subject "tu" all tenses of all verbs end in "s" (except: *veux, peux*).

(40) (a) To help students to understand the use of past tenses, tell a story in English composed entirely of linked actions. For example: The man opened the door, went out, walked down the street and turned the corner. A shot rang out. He fell dead. The class is invited to criticize this story, and sooner or later they point out that it is rather dull, because there are no descriptions. (Suggestions are accepted for these.)

(b) Tell the same story in French, using the Past Historic.

(c) Bring in descriptions using the Imperfect.

(d) Show the use of tenses as follows:

Linked actions are stepping stones across a stream (Past Historic): descriptions surround them like the water in the stream (Imperfect).

(e) From now on, train the class to find "stepping stones"



before they begin to translate any piece of English into French. After these rules have been assimilated repeat with the *Passé Composé* instead of the *Past Historic*.

(41) A similar effect can be obtained by a journey along a highway from one place to another in a motor-car, making the milestones (*Past Historic*) stops in the main journey from one milestone to another. Where the view is admired and described at a stop the *Imperfect* is used.

(42) To direct attention to principal errors insist that, before handing in a composition, every noun or pronoun subject be underlined once and every verb twice to make sure that the agreement of the verb and subject is correct. For *Past Participle* agreements: the pronoun object once, the subject twice, the past participle three times. Similarly, the noun once, and the adjective twice.

(43) As in Section VIII (8) (f) a time arrives when the pupils should see the pronouns set out, so also a time comes when the adjectives and their pronoun forms should be set out clearly. Charts are on pages 59 and 60.

(44) A code of signs referring to certain common constructions will prove useful in the early stages to remind the class of the appropriate form, though such help should be given up as soon as possible.

Past Definite

Imperfect

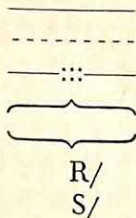
Infinitive

Present Participle

Past Participle

Relative

Subordinate Clause



(45) The following model questions for oral work on pronoun

ADJECTIVES			PRONOUNS	
Masculine	Singular	Plural	M	Plural F
	Feminine	M & F		
mon	ma	mes	les miens	les miennes
ton	ta	tes	les tiens	les tiennes
son	sa	ses	les siens	les siennes
notre	notre	nos	les nôtres	les nôtres
votre	votre	vos	les vôtres	les vôtres
leur	leur	leurs	les leurs	les leurs
ce (cet)	cette	ces	ceux	celles
	this	these	these	Neuter: ceci
	that	those	those	cela
C'est	it is	Ce sont	ceux-ci	celles-ci
			these	
			ceux-là	ceux-là
			those	

ADJECTIVES		PRONOUNS THINGS					
M	F	M	F	M	F		
Singular: quel	quelle	lequel	laquelle	auquel	à laquelle	duquel	de laquelle
Plural: quels	quelles	lesquels	lesquelles	auxquels	auxquelles	desquels	desquelles
	which, what		which		to which		of which
PRONOUNS PERSONS		PRONOUNS THINGS					
Subject: qui	qui est-ce qui? who	qui, qu'est-ce qui?	what	ce qui	that which		
Object: que	qui est-ce que? whom	que, qu'est-ce que?	what	ce que	that which		
Indirect							
Object: à qui*	to whom						
Genitive: dont	whose	auquel etc,	to which				
	de qui of whom	dont	of which	ce dont	that of which		

\* also avec qui, chez qui, etc.



objects have been proved to be of use. One grammatical construction is practised at the same time.

(a) The class is allowed a few minutes to make up three similar questions:

Ton chien comprend-il le français?

Non, il ne le comprend pas.

Mangez-vous la viande?

Oui, je la mange.

Est-ce que les élèves apportent leurs livres?

Non, ils ne les apportent pas.

(b) Le professeur a-t-il porté son chapeau ce matin? etc.

(46) The use of question-and-answer type of conjugation for learning grammatical elements in context:

N'avez-vous pas votre livre? N'avons-nous pas nos livres?

Je n'ai pas mon livre.

Nous n'avons pas nos livres.

N'a-t-il pas son livre?

N'ont-ils pas leurs livres?

Il n'a pas son livre.

Ils n'ont pas leurs livres.

(47) The following arrangement has been found useful for backward pupils, and once they have seen one of them they like to make aids of this kind for themselves:

Il ne l'a pas trouvé

S  $\frac{1}{2}$ N P $\frac{1}{2}$ V  $\frac{1}{2}$ N  $\frac{1}{2}$ V

(48) *au moins*  $\alpha$  for arithmetic (numerical sense)

*du moins* at least, at all events.

## IX. THE WRITING AND LEARNING OF VERBS

THIS work can be done in many different ways and each Instructor will find a method which suits the class. Weak classes probably need to write more verbs than quick-working classes. Naturally those who prefer to make use of purely oral verb teaching can do so with great advantage to any class, but one should not lose sight of the fact that in written work the spelling of the verb assumes great importance and so does the actual English understanding of the tense, so much so that in the writing of verbs the English must be put in whenever possible. Then, too, it is advisable to evolve a scheme for writing out the verbs that compels the pupils to think what they are doing. The various notes and schemes which follow are designed to insist as much as possible on these points.

(1) Tenses of verbs should be written out from the earliest stages. These are generally better copied, though after a while they may be written as a memory test. They can be made use of also as an exercise in pronunciation and intonation; this can be done with advantage in a class for beginners, especially in the recital of the present tense of a verb giving the proper French intonation.

(2) When writing the tense it is essential for the pupils to understand what is meant by the word *tense*, and the meaning of the verb in that tense. All English equivalents cannot be written as it takes too much time, but the name of the tense in English or French should be stated at the top of the page or exercise and the English of one person given. This English meaning can be changed from person to person and from tense to tense and the different forms of the English meaning similarly can be varied.

It is better not to put in a meaning for the second person singular. The following examples will make the method clear:

*The Present Tense*

Je vais	J'écris	Je vois
I go	tu écris	tu vois
tu vas	il écrit	elle voit
il va	he is writing	she sees
nous allons	nous écrivons	nous voyons
vous allez	vous écrivez	vous voyez
ils vont	ils écrivent	ils voient
Je lis	Je dors	Je viens
tu lis	tu dors	tu viens
il lit	il dort	il vient
nous lisons	nous dormons	nous venons
we are reading	vous dormez	vous venez
vous lisez	you do sleep	ils viennent
ils lisent	ils dorment	they are coming

This method holds good for all tense forms even when used in conjugated sentences as below:

J'aime ma mère  
 tu aimes ta mère  
 il aime sa mère  
 he loves his mother  
 nous aimons nos mères  
 vous aimez vos mères  
 ils aiment leurs mères

If there is a sequence of this type of exercise then the English is changed from person to person and from verb to verb.

(3) When the chief simple tenses and the Perfect Tense have been introduced, the *five pairs of tenses*, or *Partners*, are helpful for forming *compound tenses*.



1. Present	Perfect
2. Imperfect	Pluperfect
3. Past Historic	Past Anterior
4. Future	Future Past
5. Conditional	Conditional Past

The compound tense has its "Partner" tense in the auxiliary. The above pairs are also useful in illustrating the use of the Present and Imperfect in French instead of the Perfect and Pluperfect with *depuis* and *venir de*.

(4) Introduce only one or two new types in class during a week or two.

### Present Tense

Affirmative    Negative    Interrogative

Frequent quick tests of verbs, oral and written, should be given. One verb any tense, or one tense any verb. Test especially Past Historic, Future, third person plural of the Present Indicative. Favourite weaknesses should be doubly penalized if wrong.

(5) A competition using any two tenses: Columns are drawn on the board and the Infinitive of the verbs and names of tenses are given. Each pupil in turn is free to choose any part of any verb in the tense required. A turn may be used for correcting an error made by a previous writer. Finally, the class choose a suitable sentence for each verb, which is duly recited.

(6) With very weak sets it is essential to write out a large number of verbs, and the practice involved does in fact help the learning. For example, a really weak pupil may know all the tenses of "donner" but be quite unable to conjugate "raconter" or "rencontrer". Frequently, pupils take more pride in verb books compiled by themselves, whereas printed lists in a text-book only induce boredom. The Instructor must correct most carefully.

(7) VERB BOOK. A special exercise book is used and part of the

first lesson in the week is set aside for this work. The verbs are written in the regular verb pattern, then the common irregular verbs. Each tense is added after it has been learned, until the book is full and the forty verbs are complete. Later in the course the subjunctive may be added. The book is suitable also for revision and for reference. Two or three verbs can be revised for homework and tested quickly on paper at the next lesson.

(8) Verb practice is done for five minutes at every lesson throughout the first four years of the course. Each pupil has a slip of paper on which there is just room to write down six tenses — three on each side. The name is put in the top right-hand corner. Each pupil then *copies out of his book* the Present, the Perfect and the Future of two verbs. The verbs selected for this treatment may well be the following pairs:

avoir	être	voir	croire
porter	finir	craindre	joindre
recevoir	vendre	pouvoir	vouloir
aller	venir	rire	dormir
mettre	prendre	naître	mourir
faire	dire	falloir	pleuvoir
lire	écrire	savoir	devoir
battre	boire	servir	suivre
courir	couvrir	tenir	vivre
conduire	connaître	s'asseoir	se lever

In the early days the list is naturally shortened. Lists are collected during the verb writing at the next lesson and destroyed if accurate and handed back to the pupil if not correct. This work is continued all through the course. When the list has been gone through it is begun again. In the middle of the course there is a change of tenses when the pupils begin to see the Imperfect and the Past Historic. Then the routine will cover all primary tenses of ONE verb. But they continue to *copy* the verbs. The Present, Imperfect, Past Historic, Future, Subjunctive, Present Participles.

The Future may be replaced by the Future in the Past (Conditional).

(9) "By rail to the French Verb System" is shown on page 67. As will be seen from a glance at the chart the verb system is presented as a railway region with main junctions and branch lines.

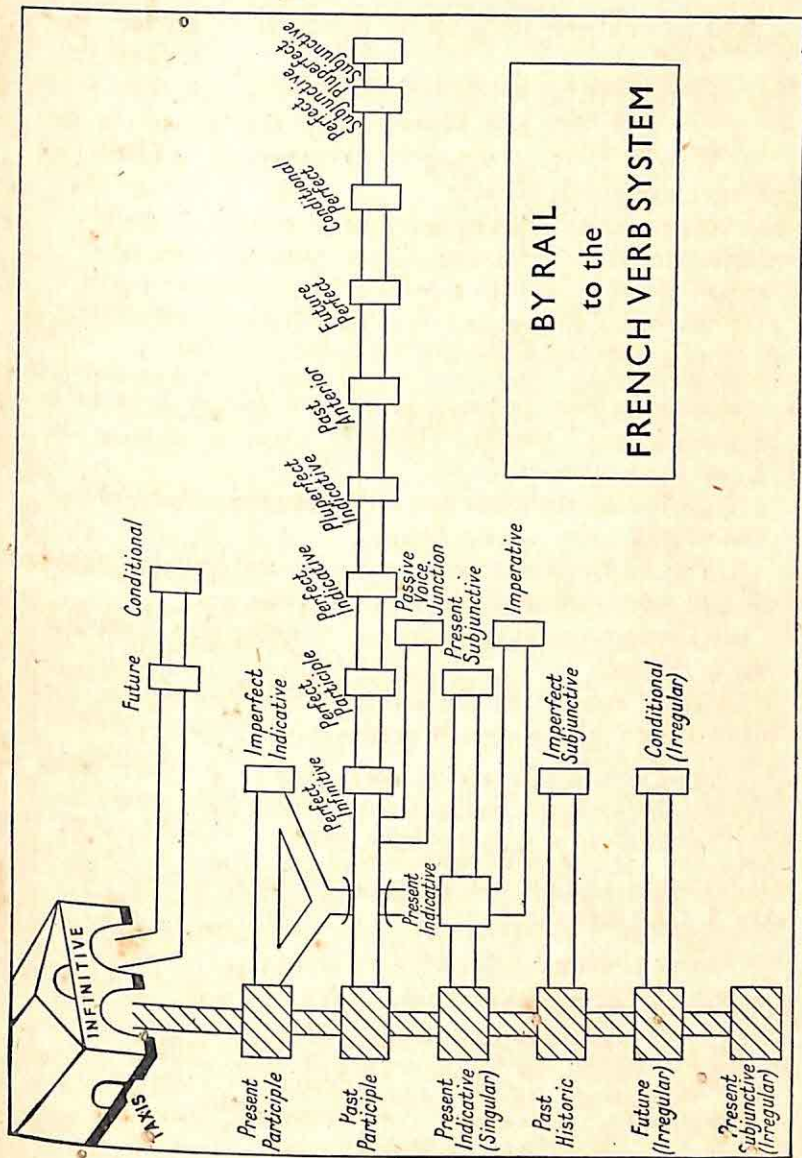
(10) The question "What tense must I use?" is answered very quickly by a glance at the following list of tenses:

I give		
I do give	Present Simple	Je donne
I am giving		
I gave	Past Simple	Je donnai
I did give	Perfect	J'ai donné
I was giving		
I used to give	Imperfect	Je donnais
I have given	Perfect	J'ai donné
I had given	Pluperfect	J'avais donné
I shall give	Future	Je donnerai
I would give	Conditional	Je donnerais
Give	Imperative	Donnez

(11) An exercise book may be used solely for writing verbs (omitting the subjunctive). In order to ensure a fair amount of attention on the part of the pupil considerable variety is used in the writing of the verb. For economy the names of the tenses can be written on a folded flap-margin which can be opened out and used for every page of the book. The spacing as set out must be kept, in order to leave sufficient lines for all the changes that are made. Three specimen verbs are set out below:

INFINITIVE	voir	écrire	faire
	to see		
FUTURE	je verrai	tu écriras	il fera
		you will write	





FUTURE IN THE PAST	je verrais	tu écrirais	il ferait he would do
PRESENT INDICATIVE	je vois	j'écris	je fais
	nous voyons	nous écrivons	nous faisons
PRESENT PARTICIPLE	ils voient	ils écrivent	ils font
	voyant	écrivant	faisant
PAST CONTINUOUS	je voyais	tu écrivais	il faisait
PAST PARTICIPLE	vu, vue	écrit, écrite	fait, faite
PRESENT PERFECT	j'ai vu	tu as écrit	il a fait
PAST HISTORIC	je vis	tu écrivis	il fit
(MARGIN FLAP)			

(a) As most exercise books have about twenty lines to a page this scheme is possible. The space below the last tense can be used for corrections.

(b) By reading the tenses across the page the verbal terminations which do not vary can be seen.

(c) Past Participles are written masculine and feminine so that the final sounds are noted: vu, vue, pris, prise, etc.

(d) The Imperatives are written in a similar way in another part of the book.

(e) When working at this scheme it was found better for memorization to keep verbs in groups thus:

avoir, être: regular conjugations: verbs in -ger, -cer: verbs in -eler, -eter, etc.: verbs conjugated with the auxiliary être: reflexive verbs: irregular verbs.

This method kept the various types in different compartments. Our list was accordingly made out as under:

avoir      être

### *Regular conjugations*

-er	-ir	-oir	-re
aimer	finir	devoir	vendre
chanter, etc.	obéir	recevoir	attendre

-re	-ir	-oir	-re
manger	dormir	voir	prendre
commencer	tenir	vouloir	apprendre
lancer, etc.	courir	pouvoir	faire
appeler	offrir	savoir	boire
jeter	ouvrir	falloir	dire
espérer	couvrir	pleuvoir	lire
aller	fuir		croire
s'en aller	sortir		mettre
s'appeler	partir		interrompre
se coucher	venir		vivre
monter	mourir		conduire
tomber			connaître
			craindre
			écrire
			naître
			plaire
			rire
			suivre
			vaincre

(12) The irregular Present Subjunctive forms in French may be rhymed:

Il faut que je

sache (savoir)	fasse (faire)	aie (avoir)	boive (boire)
aille (aller)	vaille (valoir)*		doive (devoir)
meure (mourir)	puisse (pouvoir)	sois (être)	prenne (prendre)
meuve (mouvoir)	veuille (vouloir)		tienne (tenir)

\* also faille (falloir)

(13) The following exercise illustrates contextual learning of grammatical variables in a conversational setting, and can be transposed as a whole to any tense or person without distorting the meaning. A and B represent two different speakers. The



exercise may be used as an auxiliary device in learning irregular verb forms. It should be dramatized as a dialogue between two people—A and B—in different persons and tenses.

(a) Read or recite in (1) French and (2) English, as a dialogue between A and B, in any person, number or tense suggested by the Instructor. Only the *italicized* words may require changes.

A.1. Quand *allez-vous* au travail?

B.2. *Je pars* de la maison vers sept heures.

A.3. Y *allez-vous* (*marchez-vous*) à pied, ou *prenez-vous* l'autobus?

B.4. *Je conduis* ma propre automobile.

A.5. A quelle heure en *revenez-vous*?

B.6. *J'en reviens* (*j'en retourne*) à quatre heures.

A.7. Et puis, qu'est-ce que *vous faites*?

B.8. Après être *arrivé* chez moi *je me divertis* un peu en jouant.

A.9. N'*êtes-vous* pas *fatigué* quand *vous rentrez* chez *vous*?

B.10. Naturellement, *je n'en peux* plus (*je meurs* presque de fatigue) mais c'est la récréation en plein air qui *vaut* mieux.

A.11. *Vous avez* raison. A propos, qu'est-ce que *vous savez* de la première de "Hernani" de Victor Hugo?

Qu'est-ce que les critiques en *disent* (*écrivent*)?

B.12. Ils en *disent* qu'elle *vaut* la peine d'être vue. La Compagnie Royale la *représente* (*produit*).

A.13. Elle *monte* (*croît*) rapidement en faveur. Ne le *croyez-vous* pas? Combien de représentations y en a-t-il par jour?

B.14. Il y en a deux, *je crois*. Ne voulez-vous pas m'accompagner à celle de ce soir? Les portes *s'ouvrent* à sept heures précises. *Nous pouvons* aller ensemble.

- A.15. *A coup sûr, j'ai envie de la voir.*
- B.16. Néanmoins (cependant) comme *vous savez* (*voyez, vous pouvez vous imaginer*) de ce que les journaux en *disent*, la compagnie ne couvre pas ses dépenses.
- A.17. Eh bien, à quelle heure *venez-vous* chez moi?  
*Connaissez-vous bien mon quartier? Vous rappelez-vous mon adresse?*
- B.18. *Je me la rappelle* parfaitement. *J'y vais* à sept heures au plus tard. Il *faut* que *nous partions* de bonne heure.
- A.19. Pour acheter les billets d'avance? Alors, en ce cas-là, *je dois* écrire un chèque et le faire changer à la banque.
- B.20. Très bien. A bientôt.
- A.21. A ce soir.

## X. FREE COMPOSITION

THIS type of work is generally done from pictures after a discussion has taken place in French. It can also be the result of questions and answers. The method of correction is a matter of choice on the part of the Instructor, who can either indicate the type of mistake according to one of the schemes set out in Section VIII, or else actual corrections can be made on the pupil's copy. Then, too, if it is possible to talk to some of the pupils about their mistakes that type of correction is most beneficial. The corrections by the pupils and the making of lists of points of grammar which have not been observed can well form the basis for the next piece of work.

(1) A series of questions is given. The answers form a connected story. The choice of adjectives, idioms can be given to enliven the story.

(2) A story is built up by the class in French, by means of drawings and questions. A simple framework is given, and pupils write down what they remember of the oral version.

(3) An introduction is dictated and corrected. Oral discussion of possible development and conclusion. Time is given in class to prepare own ideas and ask questions about grammar and vocabulary. The work is finished for preparation or homework.

(4) By means of a dialogue. All the questions are asked by one person and answers and comments are given. The pupil has to supply the replies, questions and comments, of the second person.

(5) Free composition as part of a wider project such as a journey abroad. Letters are written to hotels, replies sent, arrangements made with friends, personal accounts sent home.



(6) From pictures every two weeks after the end of the first year. Even in the first year free composition can begin by means of questions and answers based on the reader. Frequent reading of simple but purely French texts is essential.

(7) After a discussion of the pictures of a piece for Free Composition a *plan* can be drawn up and written on the board. Then a connected narrative is produced and written up in front of the class by one or more pupils in turn.

(8) A number of books with connected picture narratives are published, such as:

*Histoires Illustrées*

Free Composition in French

G. Richardson and W. Fletcher

Edward Arnold (Publishers) Ltd.

## XI. DICTATIONS

DICTATION is the most useful type of work for exercising the aural and deductive faculties. The methods of dealing with the corrections of mistakes in written work have been set out in other sections. The following are a few ideas in connection with the use of dictations in the French course.

(1) Dictation should be in the early scheme of work and should begin with a single sentence at a time. Pupils should correct their own dictations immediately after the dictation has been concluded. There is a great value in confronting pupils at once with their mistakes and a discussion of difficulties at that moment is most rewarding.

(2) Dictations should be given weekly to all forms. Pupils may correct each other's work, which is in itself a valuable learning aid. In checking rules the following should be observed:

(a) Check verb endings with the subject.

(b) Agreement of adjectives with nouns.

(c) Specified points which cause error such as:

et—est—ces—nasals.

(d) Where some words have not been understood:

qu'en, d'en, l'ai, etc.

(e) Note capitals.

(3) Read over the piece dictated for the last time by the Instructor aloud and have it repeated by the class in chorus or by rows.

(4) Beginners learn a passage to be dictated at a later lesson.

(5) At all stages up to the pre-G.C.E. all dictations are based on texts which have been studied.

(6) A good system is the following: A "flash" dictation. The

class and the Instructor look at a sentence and pick out the verb and subject, extension if any, notice agreements. Then the class turn their books down and write from memory. The result is corrected immediately and marked out of 3, 4, 5 according to the sentence. When 20 marks have been awarded the pupils give in their total mark. This is a good idea and enjoyed by the pupils who treat it as another game.

(7) When dictations are given, they can either be written in class in exercise books, and be corrected by the Instructor, or else in rough books and corrected immediately by the pupil.

(8) Special passages can be chosen to illustrate a particular grammar rule. The class are warned which special rule(s) is involved.

(9) Again, in a room well provided with boards it is useful to have one pupil write the dictation on the board at the back of the room. Before the pupils correct their own dictations they can discuss the copy on the board.

(10) Dictation corrections should be written once, twice, or three times, according as the pupil has many or few mistakes. Words and phrases should make sense; agreements should be clearly shown. Simple spelling corrections are better set out in blocks to make a good memory picture. (See Section VII (22) (f).) All this should be done on the correction page.



## XII. TRANSLATIONS

AT the oral preparation in class the Instructor can devote his attention to the suggestions of members of the class who are doing the various sections of the translation, while someone else writes the final agreed phrase on the board. Grammatical and other discussions can take place.

Unseen translation is a side of the work which should not be neglected on the assumption that pupils have mastered their own language. At the fifteen-year-old stage, the English vocabulary is very limited and pupils are frequently unable to construct sentences correctly. They have, too, very little sense of style or appreciation of rhythm and balance in prose. It has been found useful in introducing translations into English which might reasonably only be done for the first time at this stage, to take a piece of French and invite the help of the class in translating it literally. The result is generally quite absurd and some useful hints on how not to translate are driven home. From this, intelligent pupils can proceed to form some judgment and critical sense. With weaker pupils, a great deal of encouragement is needed to make use of the vocabulary they possess and to make them guess intelligently.

It is an interesting variation to use French originals for the reading or the dictation of some extract which is well known in the English original (for example the 23rd Psalm, or well-known speeches from Shakespeare).

After a suitable lapse of time the retranslation into French of a passage already translated into English is a very useful exercise.

The learning by heart of fair copies of proses is a valuable exercise, and the writing of these fair copies from memory is excellent training.

### XIII. THE USE OF OTHER AIDS AND DEVICES

(1) *Films and Film Strips* can be used to complete the visual side of the cultural course. Different parts of France can be shown, the Châteaux country, Provence and the Roman remains, the mountainous districts, the big cities, cathedrals and so forth. Explanations at the same time can be given in French. If one week in each term is given for this type of work and if every modern-language class sees the same film in that week, the organization becomes much simpler. The class can have explanations of the films beforehand. Instructors can be responsible each for a different portion of the work, classes in some instances can be put together into larger groupings. In fact with a little ingenuity a different system can easily be arranged for this week of cultural visual work. It is not meant that four or five lessons for one class should be given over to this work but that the material should be available during one special week and moved from class to class as necessary.

(2) *The Epidiascope* is an invaluable aid in this work of showing France and the French to the students. By means of this apparatus short talks can be illustrated from books and postcards. Pupils can themselves give talks on their own visits to France.

(3) *Gramophone Records* seem to be of most use for learning poems or songs by heart. This type of work need not take much time of the class period. A few minutes at each lesson to *listening* to the record is sufficient. This listening is continued at each lesson until the piece is known by heart and can be reproduced with good intonation and pronunciation.

If a small room can be set aside for students to use Linguaphone or other records alone or in small groups with the book of the words, excellent work can be done by this means. It was



even considered as a plan in one college to instal a few such rooms or booths for each student and to charge a fee for the use of the records for half an hour.

In connection with gramophone records and the classroom, it is not perhaps known to everyone that the following publication contains much interesting material. *Documents pour la classe (moyens audio-visuels)*. Publication bi-mensuel. Prix 70 francs. Institut pédagogique national, 29 Rue d'Ulm, Paris. Poems with explanations are frequently published, and these are reproduced on records. The Collection is entitled: *L'Encyclopédie sonore, Répertoire de la Radio scolaire*. Collection de Chant et de Poésie (with booklet). Série I (5 à 10 ans), Série II (10 à 14 ans). Librairie Hachette et Ducretet Thomson.

(4) *Broadcast Plays*. If school time-tables can be arranged to allow the most advanced classes to give Thursday afternoons to French it is possible then to listen to the broadcasting of various classical plays from Paris. These broadcasts are given every Thursday afternoon during the Winter and Spring Terms. By taking the French publication *La Semaine Radiophonique* it is possible to know four or five days in advance the name of the play which is going to be performed and to have the necessary books available. It is probable that by direct application to the *Radio-Diffusion Française* the full winter programme could be had well in advance.

(5) *Broadcast Lessons* from English stations. These again involve time-table arrangements, which have to be made well in advance for the forms which are to listen to these broadcasts from time to time during the school year. It is a good idea for the Modern Language Staff to decide in the Summer Term their listening scheme and to ask that these plans should be considered when the school time-table is being made.

Whether or not preparation has been given before any particular broadcast, if time is not given afterwards, much



of the broadcast is wasted. After the broadcast the Instructor can:

(a) Recall the lesson with his notes, thus helping the students whose comprehension is poor. This is the very least that can be done and it is essential.

(b) Ask questions, to find out how much was understood, and amplify.

(c) Continue the broadcast as a conversation lesson or dictate a summary (which may form a skeleton for a homework essay). This post-broadcast work can scarcely take less than ten minutes and it may extend to half an hour. The minimum ensures that some of it, at least, gets deposited into the pool of general knowledge. The maximum develops into a full lesson where the teacher, far from being passive and eclipsed by this brilliant material from an outside source, is even more active than usual. It should perhaps be added that first-class listening conditions are essential.

(6) *Tape-recorders in a Modern Language Laboratory.* In the United States of America these laboratories have been set up and equipped in the following manner for teaching purposes. (The writer saw the installation at S.H.A.P.E. Headquarters in Paris.) The room is divided into rows of small booths, containing a table on which is a tape-recorder. The student sits at this table. At either side there are soundproof divisions and a similar partition in front which can be lowered to give an uninterrupted view of the screen on which projections are shown. The method of work is as follows:

(a) The students go through a lesson with an Instructor.

(b) Then the student goes to the laboratory with the lesson paper.

(c) The laboratory supervisor has previously fitted the tape-recorders for this lesson and prepared the film which accompanies it for projection. When the students are seated in their

places the sound film of the lesson is shown on the screen. The students watch the figures on the screen and listen to the conversation.

(d) When the film is ended, the students fit on their ear-phones, start the tape-recorder, which repeats the same words as those that have been heard with the sound film.

(e) After each phrase which the students hear in the ear-phones, they repeat this phrase into the mouthpiece for it to be recorded on the tape-recorder.

(f) When the whole lesson has been heard in sections and recorded by each student, the tape is run back to the beginning and the students now listen to the Instructor's voice and their own reproduction of the former's words comparing them and noting their errors.

(g) If they find any difficulties they make notes of these, and at the next meeting with their Instructors discuss these points before commencing the next lesson which is done in a similar manner.

(7) *Television.* Having watched foreign students in English, with a fair command of our language after two years' work in their own country, making use of our ordinary television service, it was clear that this is a powerful new addition to modern language teaching equipment. One student found great interest in watching sporting events and seemed to memorize with ease the names and various successes of the competitors. When, in England, we can receive foreign television programmes as easily as we now receive ordinary sound broadcasting we shall have a completely new and enchanting method of instruction for fairly advanced students.

(8) *Clubs and Club Rooms.* It is of course very pleasant to have a French Classroom and for an Instructor to decorate it and to use it only for Modern Language Classes. This is not always possible and strangely enough is gradually becoming less and



less so. The next-best-thing is to have some small room set aside as a Modern Languages Centre where all material dealing with the foreign countries can be displayed and changed from time to time. In France, where the writer was obliged to do this, the room contained posters and views of Great Britain, the countries of the Commonwealth, the United States of America. Many maps, booklets and views were provided by the British Council, British Railways and the American Information Services. Pupils came in small groups during study periods. They spent twenty minutes to half an hour viewing the material and reading books which interested them and asking questions about what they were reading. This proved an enlivening and interesting addition to the class work. It was also used as a room for small play-reading groups in the foreign tongue.

(9) Where a large school or educational authority makes use of a great number of exercise books it is possible at very little extra cost to make an inexpensive improvement which the writer made in various subject exercise books while in the United States. This was to utilize the inside of the covers for printing points or instructions which the students need always to have in front of them when they are doing any given subject. For example, in French there were printed the pronouns, or classroom phrases. This system was found to work very well indeed and it was successfully used in all subjects.

(10) *Phrases à l'usage des élèves:*

Puis-je, est-ce que je peux, voulez-vous me permettre de (d')	
emprunter une gomme?	changer de place?
une feuille de papier?	regarder le livre de mon voisin?
une plume?	dire un mot à . . .
du papier-buvard?	tailler mon crayon?
un livre?	vous montrer ceci?
un canif?	m'absenter un instant?
fermer la fenêtre?	m'approcher du tableau noir?



Faut-il? Est-ce qu'il faut?

écrire au crayon ou à la plume? apprendre (ceci) par cœur?  
essuyer le tableau noir?

faire nos corrections tout de suite?

Voulez-vous Voulez-vous avoir l'obligeance de

me dire la page—s'il vous plaît?

répéter . . . s.v.p.?

jeter un coup d'œil sur ceci?

parler plus lentement?

me dire la faute dans cette phrase?

Le combien sommes-nous aujourd'hui?

Quel quantième sommes-nous aujourd'hui?

Comment épelez-vous le mot?

J'ai égaré mon livre. Puis-je en emprunter un autre?

Je vous demande pardon d'être en retard.

Je n'ai pas bien compris.

A quelle page est cet exercice?

Il y a une faute d'orthographe dans la phrase . . . ?

(11) The following Nursery Rhymes may be of interest:

1	2	3	Les petits soldats
4	5	6	Qui font l'exercice
7	8	9	Iront aux manœuvres
10	11	12	En pantalons rouges

lundi, mardi fête

mercredi peut-être

jeudi la Saint-Nicholas

vendredi on ne travaille pas

samedi la petite journée

Et voilà la semaine terminée.

C'est aujourd'hui dimanche

La fête de ma tante,

Qui balaie ses planches.  
Elle trouve une orange.  
Elle la peluche.  
Elle la mange.  
Oh! la vilaine gourmande!

## XIV. ACKNOWLEDGMENTS

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SOME points from the undermentioned publications have been incorporated in this booklet:

*The Teaching of English as a Foreign Language.* A Manual for Teachers. Faye L. Bumpass, B.A., M.A., D. in L. Educational Services, Washington, 6, D.C., U.S.A.

*Language Learning.* Peter Hagboldt. The University of Chicago, Illinois.

*Modern Languages for Modern Schools.* Walter Vincent Kaulfers, Ph.D. McGraw-Hill Book Company Inc., New York and London, 1942.

*A Language Teacher's Guide.* Edmond A. Méras. Harper and Brothers, New York, 1954.

*Practical French Teaching.* Frank A. Hedgcock. Sir Isaac Pitman and Sons Ltd., London, 1935.

*Notes on the Teaching of French and Passages for Dictation.* Marc Ceppi. G. Bell and Sons Ltd., London, 1935.

*Language Teaching in the New Education.* D. H. Stott, University of London Press, 1946.

*Aids to Modern Language Teaching.* G. C. Bateman, Constable and Company Ltd., London, 1925.

G. C. Bateman

## Aids to Modern Language Teaching

This book is a revision and an amplification of the first edition which appeared in 1925. In that work the organisation and method of teaching in schools was set out, without any discussion, to present various ways of dealing with class-work in French, that language being used as an example though the methods could, in the main, be applied to the teaching of other modern languages.

Now, after more than thirty years of further teaching and observing of teaching in many schools and countries, the author has compiled a collection of information on methods, classified under various headings, which can be used by instructors as a source-book, from which they can take ideas to add to their own and so vary the presentation of the French work. To make the booklet as comprehensive as possible a questionnaire was circulated in England asking for methods used by some of those who teach French so that as many varieties as possible could be included in this collection of useful "tricks of the trade".

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